

KERAMIC STUDIO

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IT is very gratifying to see the decorators returning to their studios, looking and feeling refreshed, and in nearly every instance bringing home sketches of fruit and flower made from nature, which they will utilize in their season's work. This is the only way to introduce originality and individuality in decoration and to stop the slavish imitation of other decorators, who have made successes upon certain lines. There should be a tremendous improvement in this direction, when this same criticism was so generally made at the last League exhibition. There may be many decorators who are not ready to stand alone, but perhaps they have not tried very hard to break away from old ideas, rules and regulations. This is the best time of the year to begin! The New York Society of Ceramic Arts fought to establish a rule that "no work should be exhibited that had been done under a teacher," and when the experiment was tried the members and public acknowledged that it was the greatest step towards improvement that the club had made. The work became individual and extremely interesting from that point alone. Each member now is studying and working upon lines that give her or him the most satisfaction and pleasure, without trying to imitate this one or that one, with results that are far more artistic and interesting.

We have heard of one china shop, and that several times, where decorators were not given a welcome, and this is one of the oldest and most reliable houses in the country. Some one who is only an amateur called the other day and thought she might pass a pleasant half-hour by studying the finer wares that could be seen in this place, which is possible if the clerks are ignorant of the fact that the visitor is a decorator. She meekly stated that she decorated china just for her own amusement, and was interested in it, and would like to see some of their finer plates. But to her utter amazement and mortification she was told that the house did not like to show their wares to decorators, that their importations are exclusive and very expensive, and that the decorator came only to copy or to steal ideas! The visitor then asked if any objection would be made if decorators looked at the wares in the windows. Now we can understand that there may be trying cases when visitors are not always agreeable, and may criticize the work shown, and in that way antagonize the dealers. For instance, we know where one decorator made the remark that she thought some amateurs in this country could do better decorative work than the imported, etc. Naturally, remarks like that will create a little feeling, but when, on the other hand, nothing like that has been said, there is no excuse for discourtesy; we can scarcely believe that the *proprietors* are aware of the several incidents that have been reported to us. At any rate there are many shops where students and artists receive a welcome. Studying the *finer* imported china is the only way it will ever be fully appreciated and sought. Our

teachers and students in turn will impress others, and in that way the cultivated taste and love for beautiful china grows. Dealers can then talk intelligently upon the subject, knowing it to be better understood and appreciated; therefore a greater demand. We constantly urge decorators to study the technique of foreign wares. That alone is sometimes so wonderful that inspiration comes to do better work. But we never recommend *copying* anything nor anybody. Our line of work is to encourage originality and individuality.

Mrs. Alsop-Robineau will make a sheet of Cupids and medallion heads in colors for one of the supplements in the near future. Mrs. Leonard is preparing a color sheet of decorative suggestions, among them some of her dainty Dresden roses.

The peacock design for tankard would make an effective punch bowl design by shortening the tails of the birds.

In this number will be found the first of a series of articles on "The Application of Ornament," by Mr. A. G. Marshall. These will be of the greatest assistance to students. In future papers the principles governing the application of ornament will be explained with the assistance of illustrations and diagrams.

We give below an extract from a letter written by Miss M. Owen of Cincinnati in regard to American glass for decorating. Miss Owen recently took a first premium for the glasses mentioned, at the Elks' Carnival and Fair at Lexington, Kentucky. Her letter is especially interesting, since the subject of American wares for decorators is coming so prominently before us at this moment.

"I hope whoever writes your articles on glass decorating will not make the mistake of making the incorrect statement that you cannot decorate or fire American glass, that you must have Bohemian glass to stand the fire. It is not so at all. I have used both, and used to somewhat fear American glass, but recently I decorated twelve hundred American tumblers and fired nine dozen at a time in a No. 6 Revelation kiln, without a breakage."

We have so many requests for color studies of various subjects that we have come to the conclusion that few understand the great expense of getting out first-class color studies such as we publish, in fact few realize the cost even of the original half-tone illustrations and the cuts which illustrate the KERAMIC STUDIO. We wish to do all in our power to please our subscribers. We have promised six color supplements for the first year, and six color half-tone supplements. We will carry out our promise, but we can not give in a year all the subjects asked for. Anything in black and white that is asked for by a subscriber, we will publish at an early date,

but subjects in color wait their turn. We are but just six months old, we are growing beyond our expectations, yet it will be some time before our subscription list will warrant an issue of a color supplement every month. It all depends upon the subscribers. The more they help us to swell our subscription list, the sooner will come the time when they can have their desires satisfied in this regard.

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At the Exposition in Omaha may now be seen a most valuable and interesting exhibition of decorated porcelain and pottery. The larger portion of the exhibit was loaned by the National League of Mineral Painters, from their late annual exhibition in Chicago; the remainder is selected from local artists of Omaha. It is a most unexpected and interesting surprise that greets a visitor upon entering the art galleries, to find many cases of beautiful china, which are well placed. The plates are most pleasingly arranged for a front view in a tall slanting case. The vases and pieces of pottery are well arranged in square standing cases in the center of the various galleries. The entire collection is varied, and well merits the location it has received. All persons represented by their porcelain, should be highly gratified that they have had the privilege of contributing to an exhibition that is so well received in this western city by its many visitors.

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Mrs. Nina E. Lombard, who has a studio in both Fremont and Omaha, Nebraska, will send us an account in detail of the ceramic exhibition at the Exposition in Omaha. She writes as follows:

"Of course we are all glad for our show of ceramics, now in the Fine Arts Building, yet I regret that some have taken advantage of the opening and have placed studio work done under instruction on exhibition, as individual work. It seems too bad, for we should make our work an individual interpretation of *motifs*, and not a hackneyed copy. In the Liberal Arts Building is a 'live' exhibit, under the supervision of Mrs. Wright and Mrs. Morrow, in which they demonstrate the use of kilns and colors. They instruct such as wish it, and make practical the mysteries of interglaze work to the novice. In their department is also a branch of water color work as applicable to ceramics, of which I can say but little, since I am instructor in this line of work. We study natural forms, not from the interpreted work of others, but directly from nature, this being one of my hobbies. In my own studio we have had a good class in the study of design and ceramics, during the summer. The winter promises some good results from this serious line of study, and I take courage that I, at least may help raise a higher, broader standard for our work.

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GOLD

Emily F. Peacock.

To the amateur, the preparing of gold for ceramic decoration seems a great undertaking, but with the proper apparatus, materials and care, this should not be. Then the pleasure and profit derived from using pure gold, more than compensates for time expended. There are two methods generally used. In both, the metal is dissolved in *aqua regia*, and when precipitated is in the form of a light brown powder. By one method the gold is precipitated by *ferros sulphate* (copperas), the other by mercury. The former I prefer, and give as follows:

Take four pennyweights of pure ribbon gold, cut into small pieces, and put in a large measuring glass or porcelain vessel holding not less than a pint, cover with about an ounce

and a half of *aqua regia*, placing over vessel a piece of common glass. Let this stand over night in a large room, or preferably, in the open air. In the morning pour this chloride of gold into two glass vessels, each holding three pints or more, being very careful not to waste a drop, as every grain counts when the precipitate is formed. Then make a solution, taking about a quart of warm water to an ounce of *ferros sulphate*. When thoroughly dissolved, add to the chloride until precipitation begins, clouding the liquid, and the gold in the form of brown powder will begin to fall to the bottom of the vessel. Let this stand four or five hours, or until entirely settled; then pour off the clear liquid from the precipitate, treating it as before, as the gold held in solution may not all have been precipitated; *i. e.*, pour off clear liquid into another vessel, to this must be added more of the prepared solution, until it is cloudy as in the first instance; if it refuses to cloud there is no more gold in solution. Wash the precipitate left in the vessels with warm water, let it stand until settled, pour off, and repeat the process twice. The washing consists of stirring the precipitate with a glass rod a few times in the water. When it has settled for the last time, pour off the water and transfer to a shallow plate that will bear heat; place over this a paper cover, and put in front or over a fire. When quite dry, rub down with a muller, when it is ready for use or to be fluxed. Divide your powder into pennyweights. In this way you will find out how much you have made. All liquid used should be poured through filter paper afterwards, to make sure you do not lose the smallest quantity. When dry this may be burned, and only the grains of gold remain. To make flux, use nitrate of bismuth, twelve parts, to one part of pulverized borax; mixing one part flux to twelve parts of the gold powder. When ready to use, rub down to a proper consistency with fat oil and spirits of turpentine, taking care not to make it too thin. If made as directed, one coat of this gold is sufficient for most purposes.

A couple of glass rods, several pieces of glass for covers, and a large jar to hold solution, besides vessels already mentioned, will be necessary, and each one of these must be washed scrupulously clean before using. Glazed paper is best for wrapping up gold powder, and a small pair of scales will be found very useful.

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DESIGN FOR PLATE IN THISTLES

Jeanne M. Stewart

AFTER sketching design, lay in the background, shading from Ivory Yellow to Blue Green and Shading Green. While the color is still open, wipe out design with clean brush, blending edges in shadow. Lights should be kept clear and white. Wash flowers in simply a mixture of Turquoise Green and light Violet of Gold; leaves of Yellow Green and Blue Green (light) with Olive, Shading and Brown Green in shadows, taking out high lights very sharp and clear; seed pods in Lemon Yellow, Yellow Ochre and Chestnut Brown; shadow leaves in Grey for flowers and Yellow Green.

In second fire, work up design by accenting shadows with same colors as in first painting, adding detail.

For third fire, deepen background with Shading Green or Black Green, bringing color well over edges of design in shadow, blending softly into light tones with silk pad. When color is almost dry and will not rub up, a light dusting of powder color, with pad of cotton will give depth and glaze. A few finishing accents may be added to leaves and flowers.

THE APPLICATION OF ORNAMENT

A. G. Marshall

INTRODUCTORY



SOMETHING more than technical ability, though it be of the very highest order, is required for the accomplishment of successful decoration. The most admirable skill in the handling of processes, joined to the most subtle perception of color and tone, and exquisite perfection of brush work, may fail totally to produce a fine or even good result. The ability to make first-rate pictures may exist, and frequently does exist, quite dissociated from any talent for applied decoration. Yet it is often assumed that the pictorial artist is, of necessity, better equipped as a decorator than the man whose life has been spent in decorative art, but who has never turned out anything to frame and hang up by an independent string. This attitude is responsible for much false decoration, vitiation of taste, and misapplication of pictorial talent to utensils and textiles and furniture. It ought to be apparent that the function of a dish, for example, is utilitarian, and that of a picture is ideal, and that the two functions cannot be fulfilled by the same object. The pictorial is too precious to be sacrificed to utility, and the use of the dish is too important to be destroyed for the sake of supporting pictures which can be much better done by other and specially appropriate materials. Because a landscape or figure or spray of flowers is in itself beautiful, is no surety that it will be beautiful wherever placed. We would not tread a rare flower under foot, or recline against the sky or a fountain, or sit upon angels' faces, or eat pudding and milk from the back of a cat. Why then should we do these things to the realistic pictures of such objects, or paint them where they will be subjected to such treatment? This prohibition need not debar the mineral painter from reproducing in the most realistic manner flesh and fish and bird and beast and fruit and flower and earth and air and fire and water,—only keep such representations out of platters and soup plates and tea cups and slop bowls and off from umbrella stands and jardinières and soap dishes, reserving them for panels and medallions that shall be set apart for purely æsthetic purposes. Remember the everlasting fitness of things.

Unfortunately the taste of a great many persons is still undeveloped, or as it would rather seem, warped from what would be its natural direction had bad examples never been set before their eyes. Such persons delight in shams and incongruities and the lavishing of skill upon the most inconsequential and inappropriate objects. Their table service and linen must be painted and embroidered with flowers and birds and butterflies "so real that you could fairly pick them off," they revel in such delectable *objects d'art* as receivers for hair combings made of porcelain in the shape of a feather fan, curled up and tied with ribbon with a Watteau scene painted on the feathers, and probably would be wafted into the seventh heaven of æsthetic rapture could they possess a Meissonier warrior and a Raphael Holy Family ornamenting the obverse and reverse sides of a coal scuttle with roses and forget-me-nots around the rim and Cupid and Psyche nestling within at the bottom, the handle, perhaps, being a gilt serpent and the spout bearing a fictitious coat-of-arms, unity of design being supposed to be brought in by a straggling inscription setting forth the exciting and novel information that "while I was musing, the fire burned." This may be a shocking indictment, but observation seems to justify it. And yet five

minutes' reflection ought to convince anyone that things are not decorated by haphazard assemblage of designs, nor when the objects represented upon them are desecrated by the association. So, at once and forever, let us eliminate all incongruity and all realistic painting from the field of applied decoration, and instead of striving to make things look like what they are not, endeavor to emphasize and beautify them for what they are, by means of ornament which is appropriate to their use, consistent with the character of their material and adapted to their structure and form.

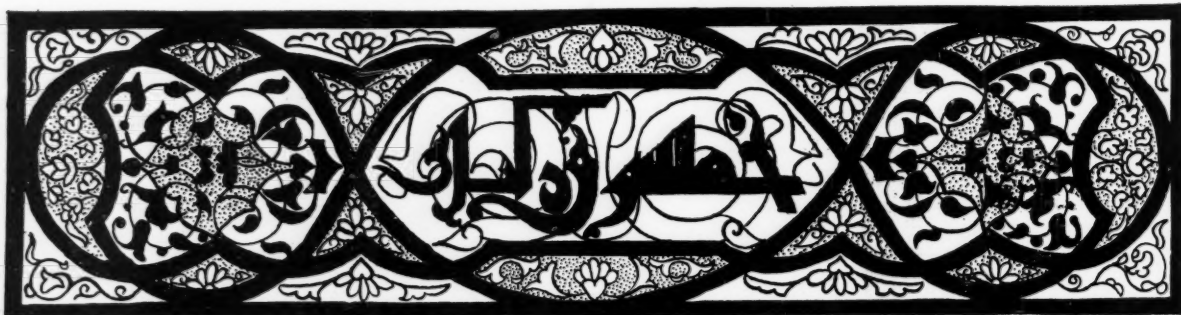
Good decoration demands that the thing decorated shall not be impaired in utility. This object is certainly not attained when the decoration is so valuable or so delicate and fragile that "Hands off" must be appended for a motto. And right here let us protest, with all the energy of our being against the practice of having things too fine for use and using things too poor to be regarded. This gets one into a rotten-apples way of life, if it does not make for actual hypocrisy. Things of good design cost no more and are infinitely more satisfying than the cheap, flimsy, trashy, "decorated" stuff sold at the bargain counter, which seldom fails before many months to find its proper level, the ash barrel. Utility is impaired when the decoration by its relief or roughness, as about the edge of a drinking cup or on the seat or back of a chair, interferes with the agreeable and convenient use of the article. Again, the decoration may be carved or incised or otherwise applied in a way that shall weaken the object. And æsthetically, utility is absolutely destroyed by ornament which is incongruous, or destructive of the sense of surface or security, as a realistic landscape with space and atmosphere to cut beefsteak on, a majolica toad or lizard to drink milk from, or table legs which appear to be made of flexible ropes. Consistency with the character of the object is upset by false decorations like those just mentioned and by anything applied to it which would suggest that it is not in substance or form or purpose just what it is. Adaptation to structure and form require that the decoration shall not actually or apparently falsify the material, or weaken it, or add needlessly to its strength in any part, shall not disturb its balance or relation of parts, and shall conform to its surface and structural lines. If a proposed decoration is found to be unfit in any of these essentials, it should be rejected without hesitation and something else substituted.

The points involved in the adaptation of designs to decorative purposes seem to be less generally understood than almost anything else in the realm of decorative art. And yet they are of the very first importance, and if more appreciated we might be spared some things, such as over-gilding, making fine porcelain look like clumsy metal work, imitations of baskets and lace in china and metal and solid wood and a thousand other tasteless shams, as well as ornaments stuck on wholly unrelated to the spaces they are supposed to adorn. One of the most frequent and serious faults is over-decoration. This error is most likely to arise from lack of knowledge as to the effective disposition of ornament, no arrangement seeming satisfactory, short of a surfeit of crowded details which may be supposed to reach finality by the uninstructed lavishness of labor, like a case of hopeless disease, where "all has been done that could be done,"—except to cure.

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LUSTRES

Chatoyant is a deep rose with a gold lustre. It is easily spotted and must be very carefully treated. Light green makes a very pretty effect over this color.



HISTORIC ORNAMENT—ARABIAN

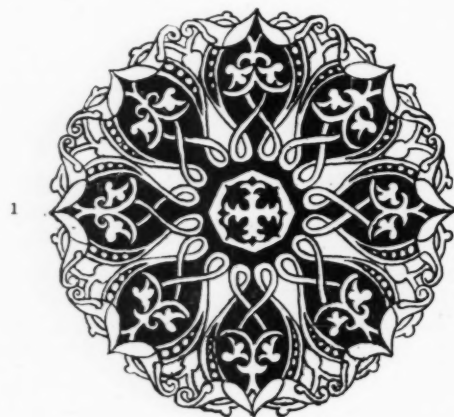
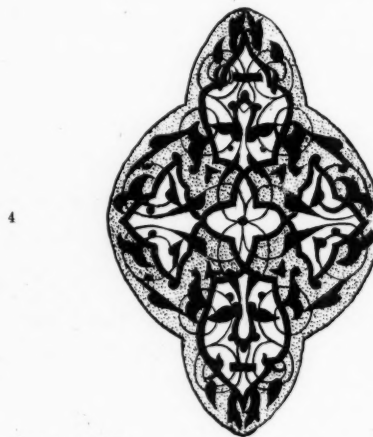
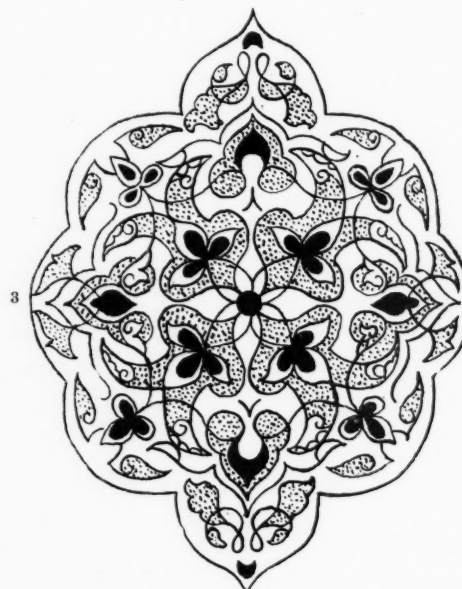
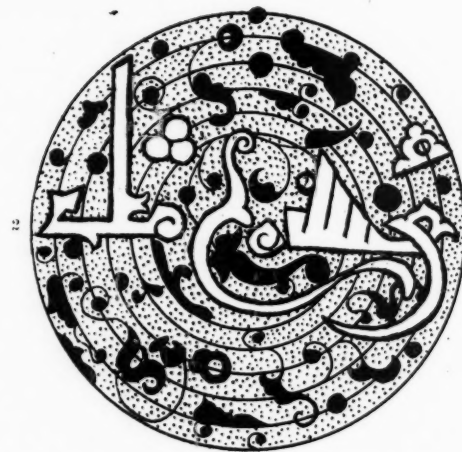


THE Arabians created an original decorative style which furnished primitive types to other Orientals. There is a strong resemblance between the Arabian, Moorish, Turkish, Persian, and Indo Persian decorative art, but each has its distinctive peculiarity by which the pure forms of each can be distinguished from those of the other. With the Moors the distinguishing colors are dark blue, red and gold; their designs are almost entirely made up of geometric patterns, composed of interlacing straight lines and angles, after the style of the "Star of Solomon" or the center of the Arabian rug pattern. Persian art differs from the Arabian in the introduction of flowers and living objects into designs. Turkish art is a mixture of Arabian and Persian, using the shaded color effects which the Arabians borrowed from the Byzantines, and the forms more akin to the Persians. The Indo-Persian elaborates the Persian motives still farther, their backgrounds being completely covered with delicate tracery.

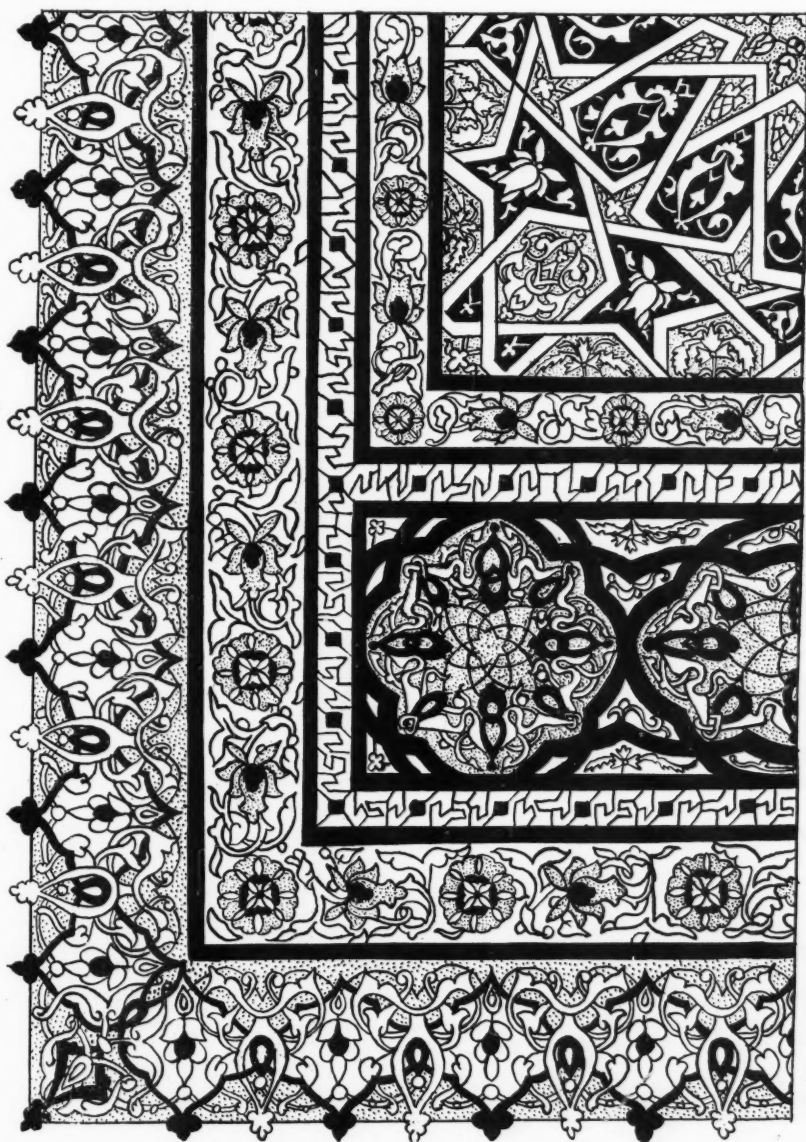
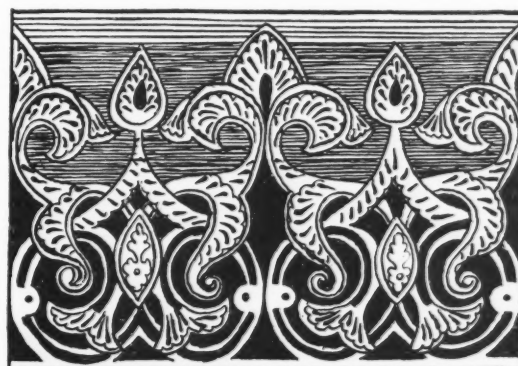
The original architecture of Arabia was Roman or Byzantine. The Mahommedans gradually threw off that influence, formed and perfected a style peculiarly their own. They still retain the peculiar shaded color effects found in Byzantine and Mediæval art, using it sparingly, however. The Arabs are not as perfect as the Moors in distribution of masses or in ornamenting the surface of ornaments. Their guiding instinct is the same, but their execution inferior. There is more monotony but less contrast, their designs being almost entirely on one plane, while the Moor uses several planes, giving the effect of breadth and restful spaces, even while ornamenting still more elaborately. The Arabic constructive feeling shows more grandeur, the Moorish more refinement. The Greek influence can be traced in several designs, especially in the use of two flower-like forms, one turned up, one down, but with the Arabs the flower forms part of the scroll.

The use of flower-forms combined with lineal ornament shows the influence of the Persian. There is a complete absence of living figures, representation of which was strictly forbidden by the Koran. Thus, in the primitive Arabian style, the flower is not to be found, but other forms resembling and directly inspired by nature. Thus conceived and employed, the ornamental forms of the Arabs, being still more conventional than the Greek, are a purely decorative conception and are above and beyond nature. Symbolism, also being forbidden by the Koran, any sentiment to be found in Arabian

art is directly expressed in verses from the Koran, the actual words and letters being introduced as part of the ornament. This can be seen in the head and end pieces to this article. Running inscriptions frequently form part of their decorations and produce the happiest effects. This style is so strongly impressed with the Arabic genius that the term Arabesque still applies to the whole style of ornament which other nations have appropriated,

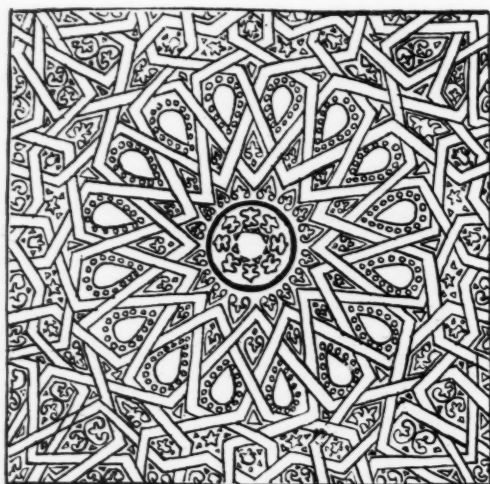


while recognizing the origin. Another form of decoration originating with the Arabs is what is termed *rose-work*, Nos. 1, 2, 3 and 4 being examples; also the "Star of Solomon." These are frequently ornamented with words and sentences from the Koran, the background being formed of an interlacing ornament. The design of these roses is formed by the interlacing of curved lines attached to a common center and radiating toward the circumference. There is a continuity of ornament entirely filling the surface, nothing can be taken away without leaving an unseemly void. This imaginative construction is frequently double, formed by two complete systems, which follow each other to an end (see No. 4) without confusion; in which construction the meetings and overlappings produce incidental figures. The intersections and alternations, relieved by color, form the ground, amid the interlacing of foliage. The decoration remains clear and distinct, thanks to the purity and fineness of the lines and the general rule excluding superfluity, also to the principle observed in the construction of roses, *i. e.*, reserving the wider expansions for the extremity of the circumference, leaving the fine work to the central point of the circle. The Arabs are also the inventors of the ingenious design producing a double effect, the silhouette of which has two exteriors, tracing with a single line two opposite figures. This is shown in the first of the column of borders, the white band marking a scallop of one shape from the top, and another from the base. Their upright border patterns are exquisitely



ARABIAN RUG PATTERN.

designed, in which repetitions of patterns side by side produce another or several other patterns. The colors used are dark blue, red, gold, shaded effects of red, blue, green and purple into white used in flower-like ornaments, black, white, green, ochre and olive.



**Application to
Modern
Design**

The plate design by Miss Vilas shows what can be done by a pupil without any pretension to originality, by simply taking a rose pattern and enlarging the outer design into a border pattern. Those who say that they can not design, should try this simple method to begin, and will soon find themselves making original designs. This designs makes

a very rich and refined effect, carried out in gold and enamels with a ground of yellow ochre or pale blue or green, the dark part in dark blue, dark green or red brown.

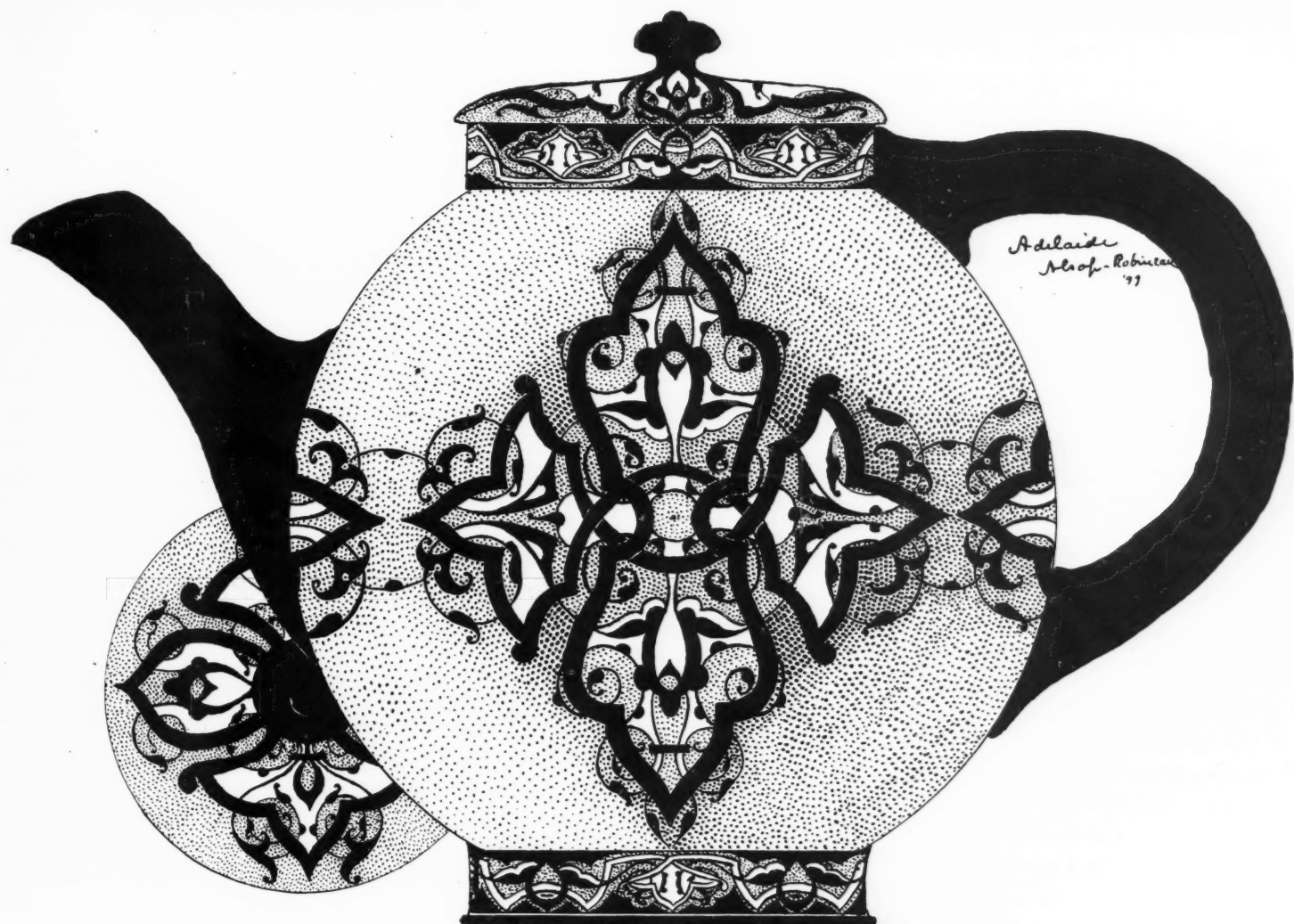
The teapot design is elaborated from the rose No. 4. The dotted effect in the background is simply to indicate a different color. The tracery should be in flat gold, the wider parts in flat enamels, following the general color scheme given before.

The sugar bowl is made from the rose design No. 1. This could be made with a jewelled effect in turquoise, white and gold. This is not an Arabian treatment, but would make a very effective design.

The creamer is a combination of rose No. 2 and an inscription from the Koran. This would look well in dull blue and white, or dark blue on a ground of yellow ochre covered with gold dots, the inscription in white. Or you can use any other combination of colors that fancy dictates, as long as the colors are those used by the Arabians. The inscription being Arabic, the whole scheme must be in keeping.



Sara B. Vilas



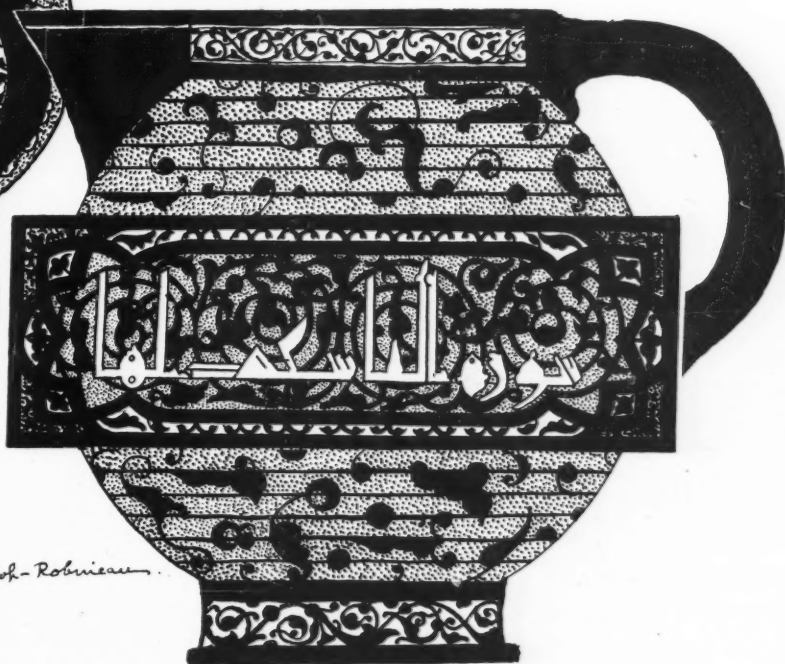
Adelaide
Alsof-Robinson
'99



Center
ornament
of band



Adelaide Alsof-Robinson
'99



GENERAL PRINCIPLES OF DECORATIVE ART

[From Owen Jones's Grammar of Ornament.]



L.L. designs should possess fitness, proportion and harmony, the result of all which is repose.

True beauty results from that repose which the mind feels when the eye, the intellect and the heart are satisfied.

Construction should be decorated, decoration should never be purposely constructed.

Beauty of form is produced by lines growing out, one from the other, in gradual undulations. There should be no excrescences, i. e., nothing could be removed and leave the design equally good or better.

General forms being first cared for, these should be subdivided and ornamented by general lines. The interstices may then be filled in with ornament which may be again subdivided and enriched for closer inspection.

Throughout Decorative Art every assemblage of form should be arranged on certain definite proportions. The whole and each particular member should be a multiple of some simple unit. Those proportions will be most beautiful which are most difficult for the eye to detect. Thus the proportion of 4 to 8 is less beautiful than that of 5 to 8, 3 to 6 less beautiful than 3 to 7, 3 to 9 than 3 to 8, 3 to 4 than 3 to 5.

Harmony of form consists of proper balancing and contrast of the straight, inclined and curved.

Distribution.—Radiation.—Continuity.—In surface decoration all lines should flow from a parent stem, every ornament should be traced to branch or root. (Oriental practice.) All junctions of curved lines with curved or straight should be tangential.

Flowers or other natural forms should not be used as ornaments, but conventional representations founded on natural forms, sufficiently suggestive to convey their image to the mind without destroying the unity of the object they are employed to decorate.

Color is used to assist in developing form and to distinguish objects or parts of objects from each other. It is also used to assist light and shade, helping undulations or form by proper distribution of the several colors. This object is best attained by using primary colors on small surfaces and small quantities of secondary and tertiary colors on larger masses.

Primary colors should be used on upper portions of objects, secondary and tertiary on lower.

Primary colors of equal intensity will harmonize or neutralize each other in the proportion of 3 yellow, 5 red, 8 blue (16 integrally.) Secondaries in the proportion of 8 orange, 13 purple, 11 green (32 integrally.) Tertiaries in the proportion of 19 citrine (orange and green), 21 russet (orange and purple), 24 olive (green and purple), (64 integrally).

Each secondary being a compound of two primaries is neutralized by remaining primary in same proportion. 8 orange (red and yellow) is balanced by 8 blue; 11 green (blue and yellow) is balanced by 5 red; 13 purple (red and blue) is balanced by 3 yellow.

Each tertiary being a binary compound of two secondaries is neutralized by the remaining secondary. 24 olive (green and purple) is balanced by 8 orange; 21 russet (orange and purple) is balanced by 11 green; 19 citrine (orange and green) is balanced by 13 purple.

This applies to colors used in prismatic intensities, but

each color has a variety of *tones* when mixed with white, or of *shades* when mixed with black. So when a full color is contrasted with another of a lower tone the volume of the latter must be increased.

Each color has a variety of hues obtained by admixture with other colors, in addition to white or black. Thus we have on one side orange yellow, on the other lemon yellow, scarlet red and crimson red, and of each every variety of tone and shade. When a primary tinged with another is contrasted with a secondary, the secondary must have a hue of the third primary.

In using primary colors on moulded surfaces, use blue which retires on concave, yellow which advances on convex, red which is intermediate on under side, separating colors by white on the vertical plane. When proportions required cannot be obtained, we may procure balance by changing colors. If surface should give too much yellow, make red more crimson, and blue more purple (i. e., take yellow out.) If too blue, make yellow more orange and red more scarlet. Various colors should be so blended that the objects colored, when viewed at a distance, should present a neutralized bloom.

No composition can ever be perfect without the three primary colors either in natural state or combination.

If two tones of the same color are juxtaposed, the light tone will seem lighter, the dark tone darker.

If two different colors are juxtaposed, there is a double modification; the light color seems lighter, the dark color darker, and each color is tinged with the complementary color of the other.

Colors on white grounds appear darker, on dark grounds lighter.

Black grounds suffer when opposed to colors which give a luminous complementary.

Colors should never be allowed to impinge on each other. Ornaments in color on a ground of contrasting color should be separated by an edge of lighter color. Ornaments in color on gold ground should be separated by an edge of darker color. Gold ornaments on colored ground should be separated by a black edge. Ornaments of any color may be separated from ground of any color by edges of white, black or gold. Ornaments in color or gold may be used on white or black grounds without outline or edge. Self tints (tones or shades of same color) may be used light on dark without outline, but dark on light should have a still darker outline.

Imitation of wood, marble, metals, jewels, &c., is only allowable when the use of the real article would not have been inconsistent.

Principles discoverable in the works of the past belong to us, *not so the results.* IT IS TAKING THE END FOR THE MEANS.



FOR BEGINNERS

YOU will find that only a few brushes will be necessary. Camels hair brushes (pointed shaders) Nos 3 and 5, two square shaders Nos. 5 and 8, and a sable rigger No. 0 for enamel and paste with medium length hairs. It is better to choose a sable brush for paste and enamel. It will be stronger, having a certain amount of spring to it, when used in modelling. See that your brushes are put away *clean*. Shake them in turpentine, or a little lavender, and then thoroughly dry them. Alcohol is good, too, for cleansing brushes, or for removing stray spots of color that may be on your china, and that should be wiped off before firing. If one gets into the habit of looking after all these details, many blemishes may

be avoided and work will progress more rapidly and easily.

Covered palettes are the greatest convenience and labor-saving contrivances, as colors will keep fresh for a week or two. This is also economy! The chief thing is, that the palette is protected from *dust*, the arch-enemy of the china decorator.

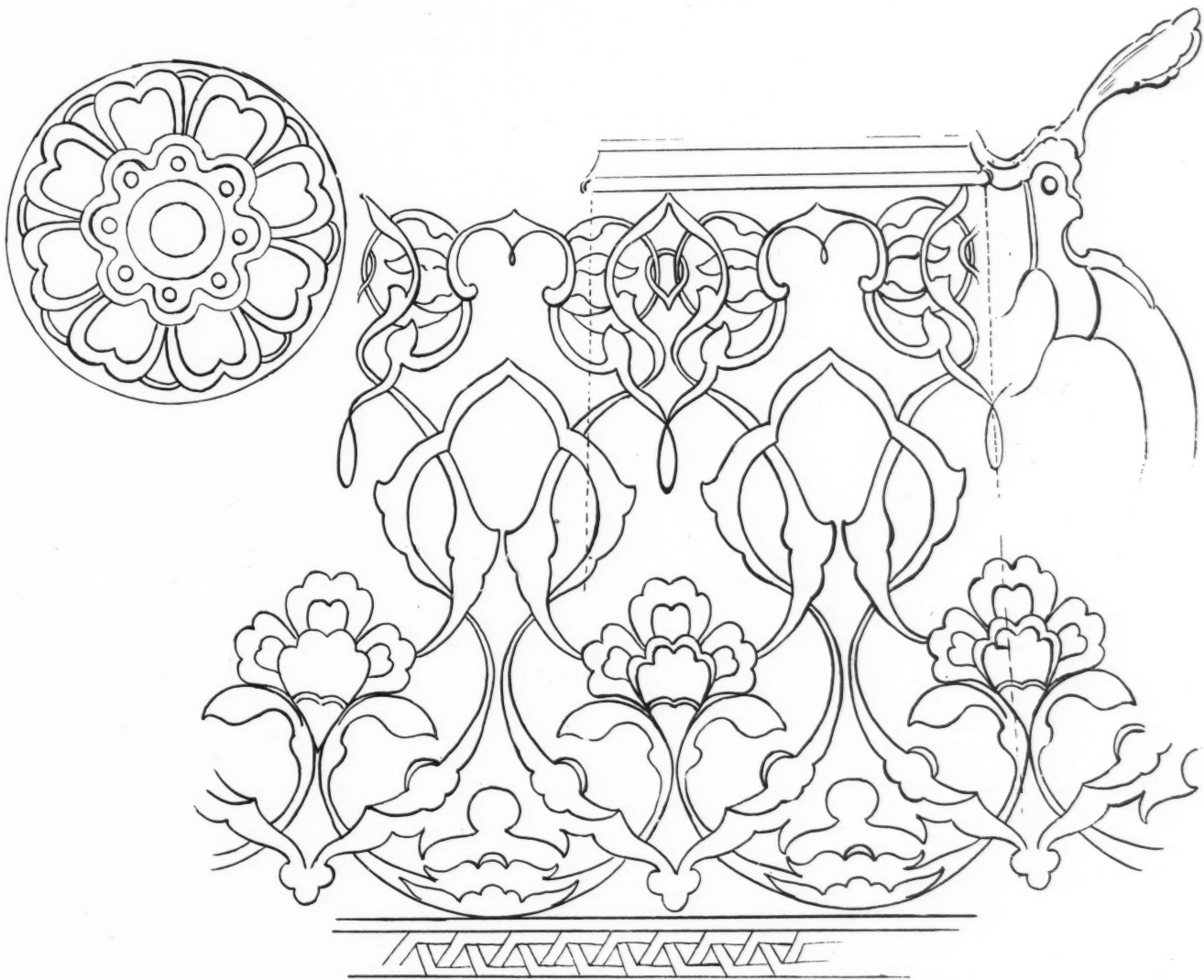
Arrange the colors, beginning with the pinks and reds, around the edge of the palette, leaving the center *clean*, for mixing the variations of shades while painting. This space will, after a morning's work, be muddy with the different colors rolled from the brush; therefore, when through with the palette, clean off the muddy color, so that your palette may be ready for use when needed. It takes away one's inspiration to try to paint with poor brushes and hard colors, besides interfering materially with the freedom of touch.

The simple teapot design of violets, in this number, will be helpful to one beginning the decoration of china. It may

be treated in various ways. It is not necessary to make decorations elaborate in order to be beautiful. It is more often the simple things that are most satisfactory, but they must be *correct*.

If possible, own your own kiln. In no other way can you so quickly understand the chemistry of colors, glazes and texture of the china. You can plan your work better, and fire accordingly. There is nothing difficult about firing, and until you own a kiln you will never quite feel the entire fascination of china decoration. After you have learned to manipulate a kiln, you can lessen your expenses by firing for others; but never fire with the idea of making as much money as possible out of each firing, and crowding in china where it does not belong. That is fatal! Study each piece, and if you have not the proper place for it in the kiln, *leave it out*. We will give complete directions for firing later.

Always read our answers to correspondents.



TURKISH DESIGN FOR STEIN—DOROTHEA WARREN

FOR the background use Dark Blue, a touch of Deep Purple and Brunswick Black with one-fourth Aufsetzweis. This ground should be laid in as you would lay a heavy wash in water color. Use plenty of turpentine, put it on quickly and leave it alone. The predominating colors should be Blue, Tan and Pink. A little Green and White can be introduced in the small parts of the design.

For the tan enamel use Yellow Ochre, Silver Yellow and

Brunswick Black, with one-fourth Aufsetzweis. For the pink use Hancock's Carmine with a mixture of two-thirds Aufsetzweis and one-third Hancock's hard White Enamel. Use two tones of pink. For the green enamel use Chrome Green, Apple Green and Silver Yellow, with two-thirds Aufsetzweis.

Keep the little border at the base of Stein in Blue, Tan and Pink. Outline the design in outlining Black.

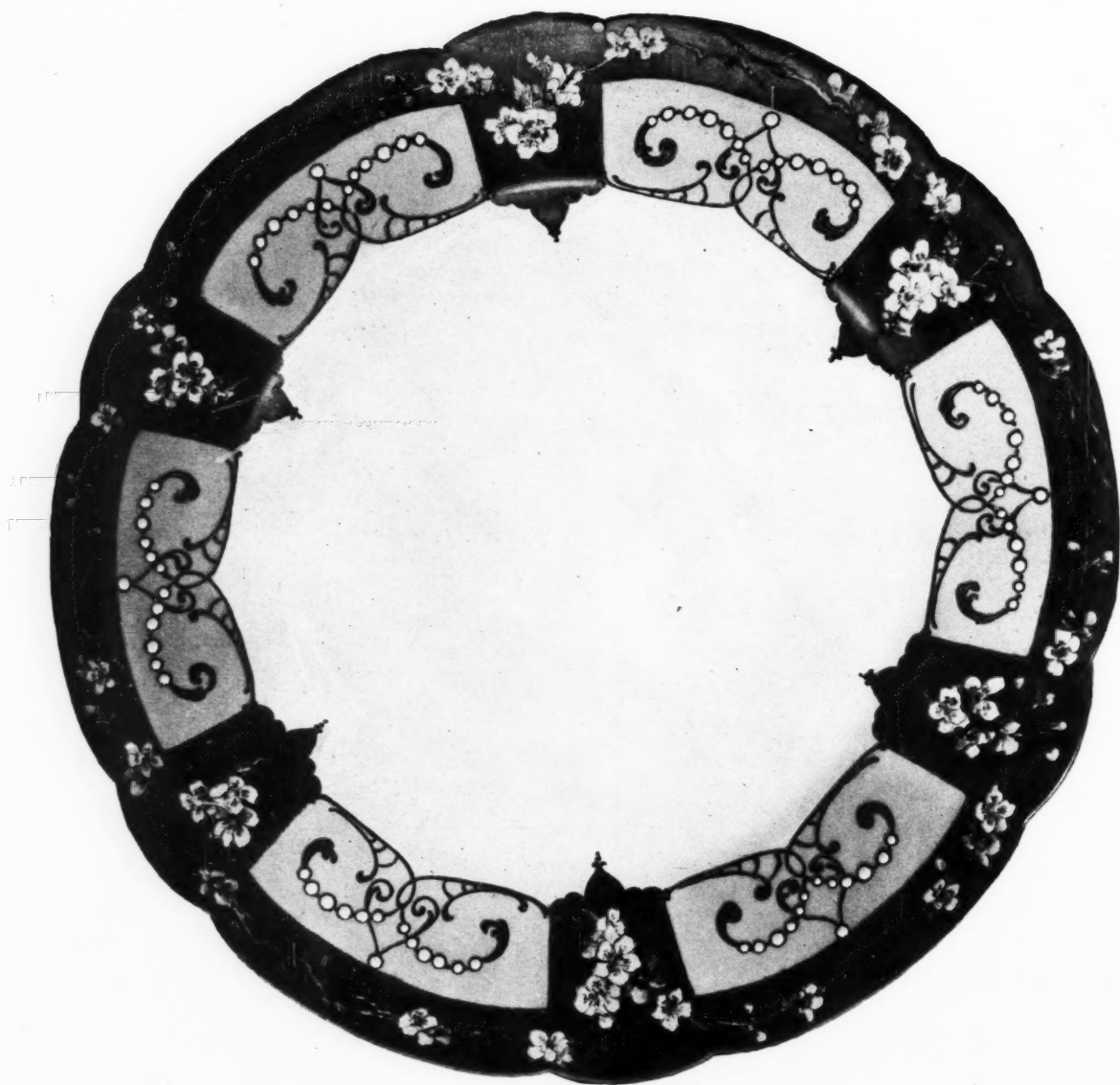


PLATE DESIGN IN HAWTHORN

DRAW the design accurately in India ink. Tint the wide spaces with Rose Pompadour (Lacroix), put on solidly (thin tints in this color are ugly). Wipe off the color carefully, which may have gone beyond the proper places.

Paint the blossoms in flat washes, some in Rose Pompadour (Lacroix), adding a little (German) Ruby Purple for the darker ones, and leaving a few nearly white. The stems are painted in Moss Green and Brown Green (Lacroix). The centres are light washes of the Greens, with touches of Yellow Brown (German).

There is not much shading, only sharp lights and shades here and there, but the washes must be transparently clear and quickly done, leaving the *character* of the design to the outline of Ruby Purple (German), which is made after the gold is put on, and which surrounds each blossom, bud, leaf and stem. Do not make each petal perfectly round like bul-

lets, but vary the edges with sharp little angles and turns. The stems are thorny and have abrupt angles.

There is a beading of raised gold dots all around the color, where the gold and color come together.

The first wash of gold is put on after the blossoms are painted, this should be done neatly; great care being shown in preserving the proper outline and character of the design.

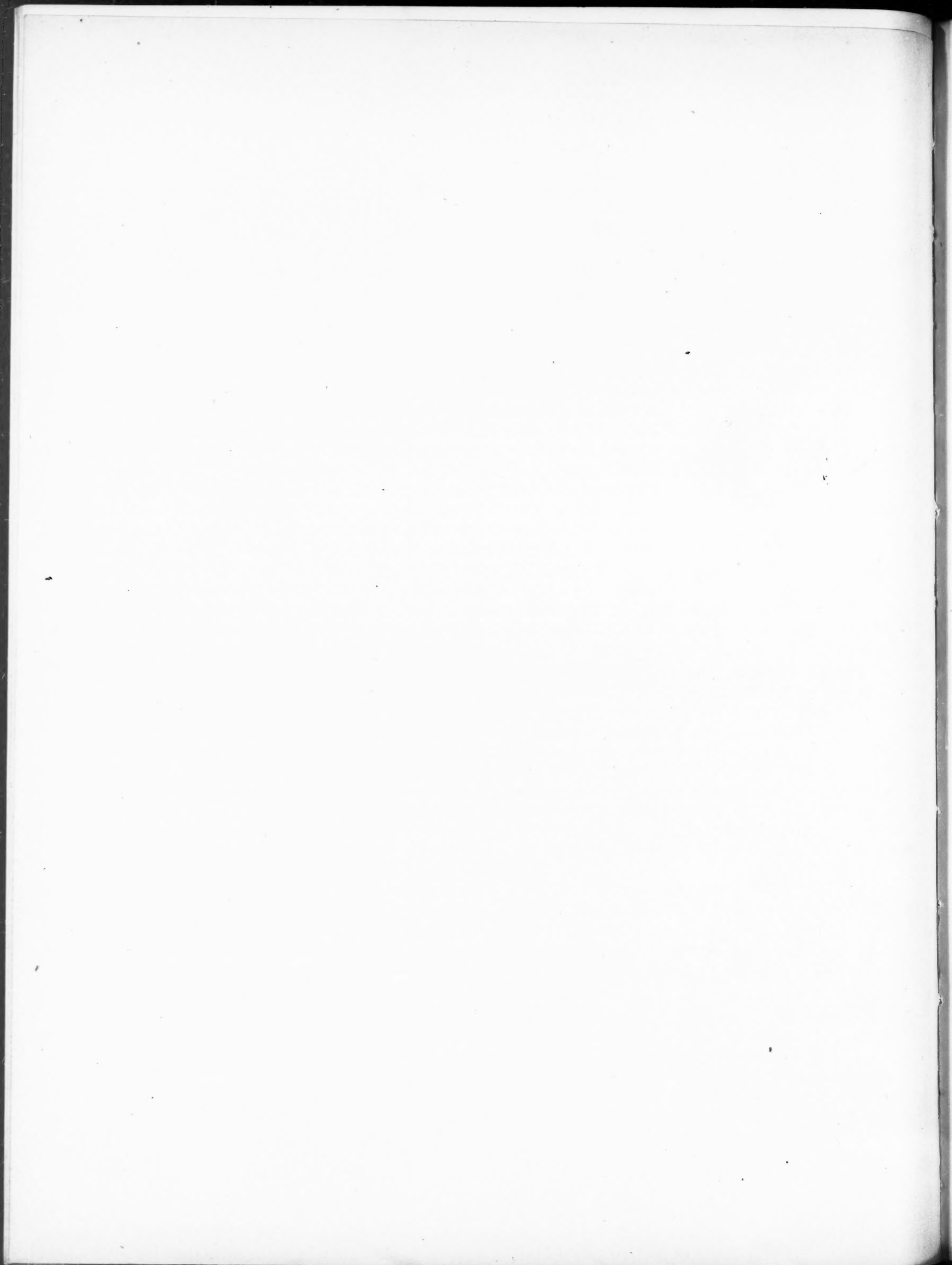
The enamels are White; they should be used for the last firing. It is better to put two *thin* washes of gold on large surfaces than to try to get an even wash in one firing, where it is bound to be thick in some places and thin in others.

This suggestion of flowers being inlaid in the gold can be carried out in any other color, for instance Violets, with a tint of the Copenhagen Blue dusted on. (Any of the colors of that name advertised with us we conscientiously recommend).



THISTLES—JEANNE M. STEWART
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT
OCTOBER 1899

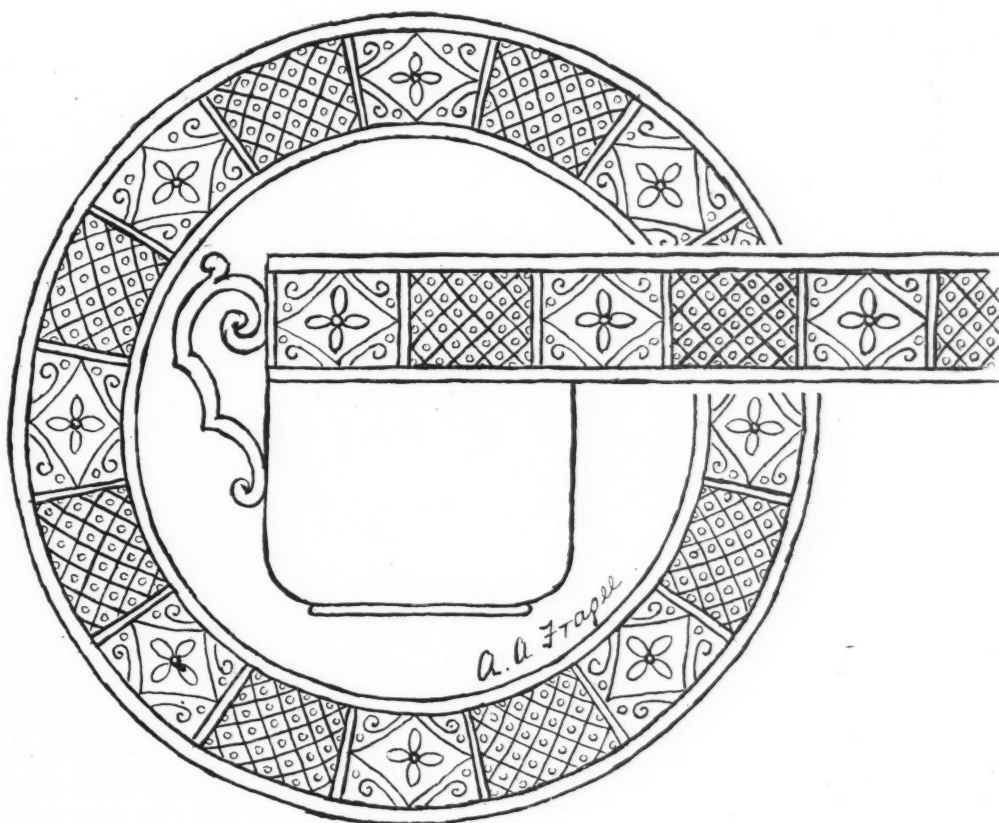


TREATMENT FOR BON-BON

A. A. Frazee

CENTRE numbering 1, Yellow enamel (Silver Yellow, mixing yellow $\frac{2}{3}$ Aufsetzweis, $\frac{1}{3}$ Hancock's Hard White Enamel); 2, band around centre, Gold; 3, Yellow Enamel; 4, Red (Deep Red Brown Capucine little Flux; 5, Dead-leaf Brown (Yellow Ochre, Silver Yellow, Brown 4 and little Black); 6, Green Enamel (Apple Green, Chrome Green, Silver Yellow, little Black, $\frac{1}{3}$ Aufsetzweis); 7, which is the background to design, and should also be on base of bon-bon, Satsuma tint (Silver Yellow, Yellow Ochre, Brown 4, little Black,) laid lighter in value than the Dead-leaf Brown.

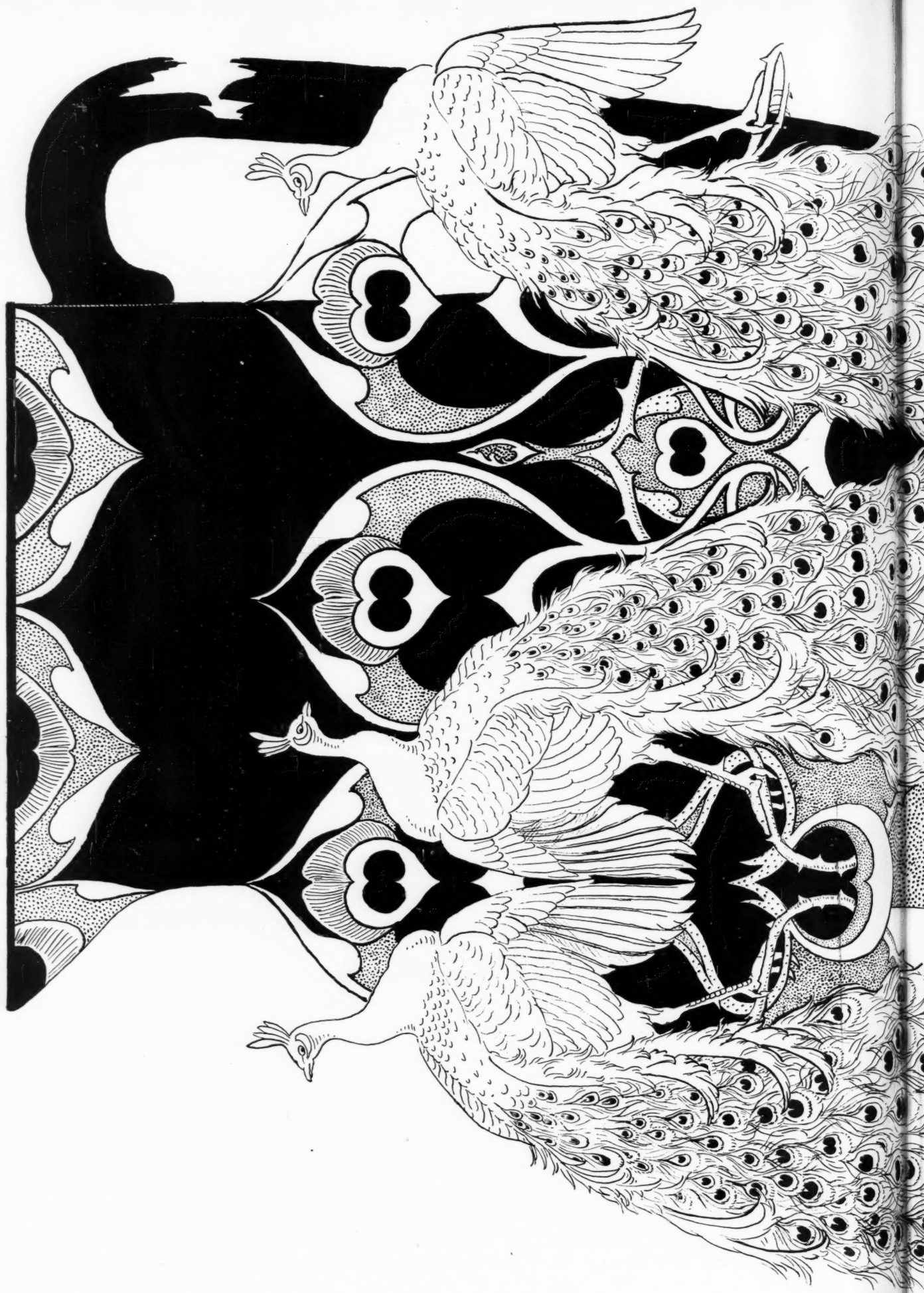
Bands to border, Gold. Bands crossing border, Green enamel. Flower in border, Red. Background back of flower, Satsuma tint. All design outline in Black (Outlining Black, little Dark Blue).

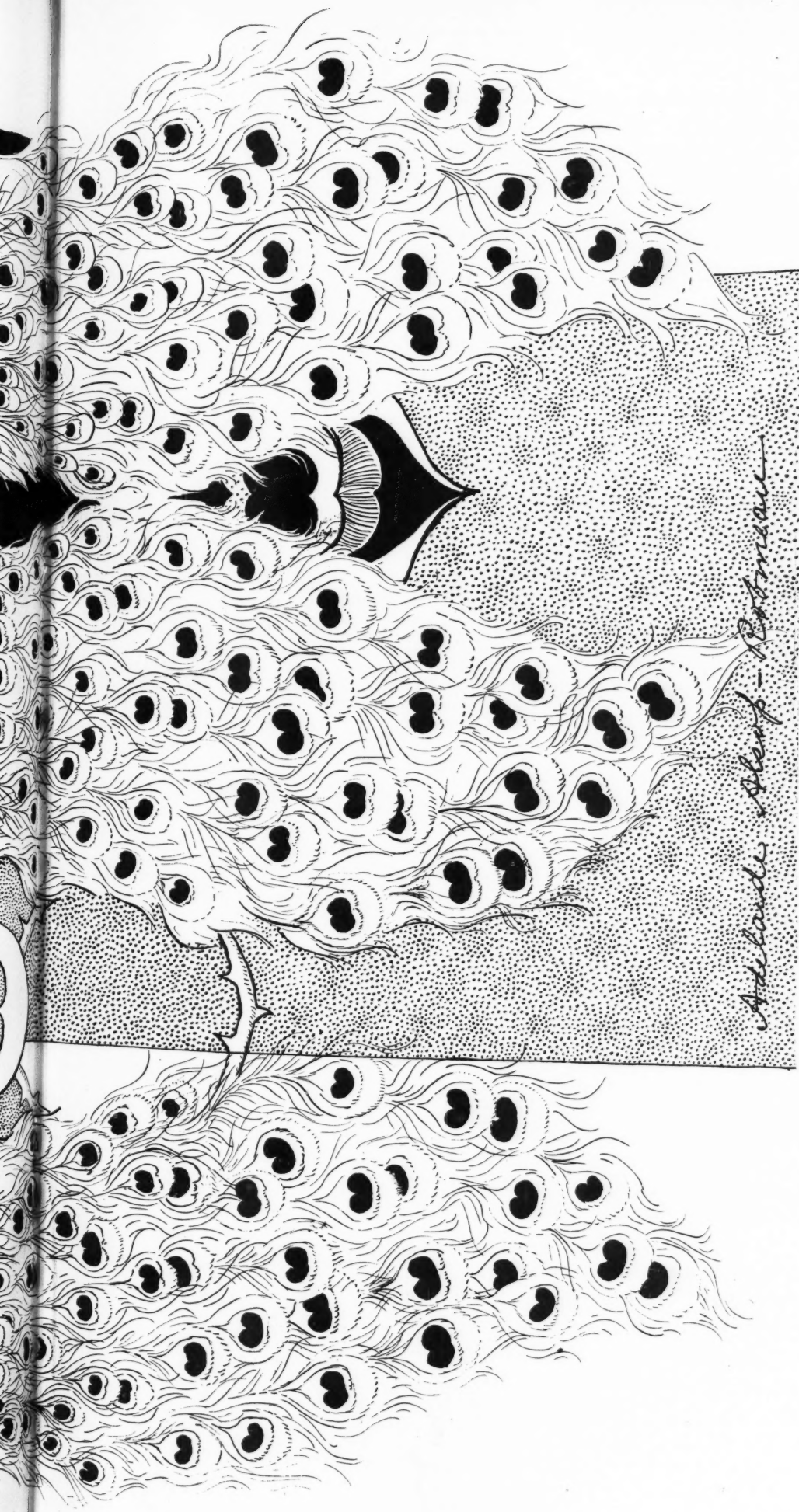


CUP DESIGN—A. A. FRAZEE

ORNAMENT in square, Green Enamel (Apple Green, Silver Yellow, one-third Aufsetzweis), square filled in with Red (Capucine Red, Orange Red, little Flux). Scrolls, Gold. Dots, Green Enamel, outlined in Gold. Cross-bars to diaper panel, Gold. Dots in diaper, Green Enamel, outlined in Gold.

Outer band, and bands dividing panels, Red (Capucine Red, Orange Red, little Flux), or if deeper color is preferred (Capucine Red and deep Red Brown with little Flux). Lower line next to design, Red. Last line, Gold. Handle, Red.





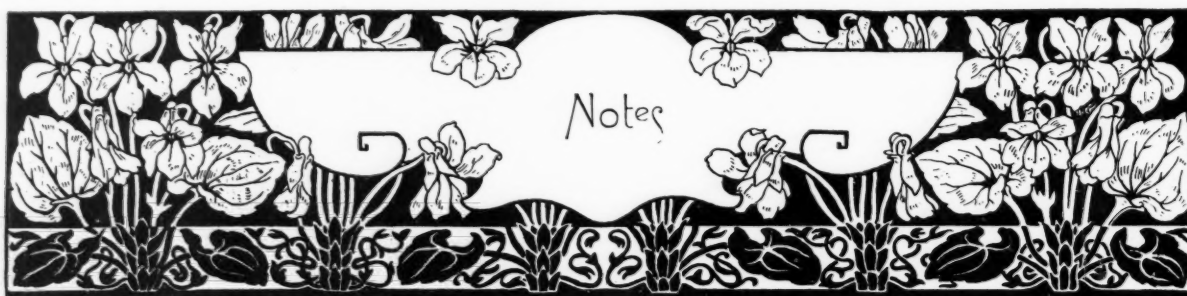
PEACOCK TANKARD DESIGN

THIS design is to be carried out with an oriental effect. The base is a Turquoise Blue or Apple Green, the background of the design beginning at the top with a dark rich blue, gradually taking a brighter tone toward the base of design, but keeping dark throughout. The design is carried out in raised and flat gold and white enamel, the "eyes" of the design being treated with enamels to give the color effect of the peacock feathers. The peacocks themselves should be laid in at first with lustres, Brown, Green and Orange, with Blue Grey thin on head and breast. For the second fire shade the tail and body with the same colors, touch the "eyes" with enamels and indicate the drawing of the feathers with flat gold.

The "eyes" should be Dark Blue with a touch of Black, Apple Green next,

then Orange Yellow shading into Yellow Brown, the rest of the feathers being brownish green. Another treatment for the background is to use bronzes, shading into a base of light yellowish brown, or a tint composed of Yellow Ochre with a touch of Red Brown. Lay the entire conventional design in with flat enamels, back, white, dark green, tan, with the eyes as directed before, outline with gold or color. Yellow Ochre and Iron Reds will fire out of Aufsetzweis, so it is best where a tan or red shade is desired, to cover the space with white enamel for the first fire and paint over the enamel with ochre or red in the second fire.

Oil of Lavender will be found easier to use than turpentine for flat enamel washes.



LEAGUE There was an all-day session of the
NOTES Advisory Board, September 15th, at Mrs. Leonard's studio, 28 East 23d street. With assistance of the Council, the Board undertook to crystallize plans for proper transportation, installation and care of the League's exhibit for Paris Exposition. As evidence of League's intentions, and for the final closing of its contract for space, the contracts of members wishing to exhibit should be made out and returned to the United States Commission as soon as possible. Of this all clubs have been notified.

The Catalogue committee are ready for the addresses and lists of exhibitors. A late revision of the catalogue will be made, in order to admit of changes in lists.

While there was a little confusion in returning the china from Chicago, owing to the sending of a part of the exhibition to Omaha, the executive is fully determined that the same mistake shall not occur again, and so far as the Board and Council are able, the whole business of transportation will be regulated on such rigidly drawn lines that mistakes will be impossible.

The selection of work will be made in November and December, to suit the convenience of both judges and exhibitors. The shipment will be early in January.

The invitation extended by the chairman of the Art Committee of the Local Board of the Biennial Conference G. F. W. C., to the League, to exhibit at the Conference to be held in Milwaukee, June, 1900, will receive careful consideration. The advice of the Council will be heard, and decision made, so as to not further hamper the movements of the Art Committee.

Schedule for the circular letters to be written and received in September:

New York receives letter from Boston.
 Detroit receives letter from Wisconsin.
 Bridgeport writes to Denver.
 Brooklyn writes to San Francisco.
 Wisconsin writes to Detroit.
 Providence writes to Indianapolis.
 Columbus writes to Washington.
 Indianapolis receives letter from Providence.
 Chicago writes to Duquesne.
 Denver receives letter from Bridgeport.
 Boston writes to New York.
 San Francisco receives letter from Brooklyn.
 Washington receives letter from Columbus.

The entire success of this circular letter scheme lies with the different clubs. By promptly carrying out the schedule, a perfect system of monthly correspondence is carried on between the clubs. The first omission will break the chain and demoralize the whole system.

The committee to decide upon the pieces to be taken to the Paris Exposition of 1900 for the National League exhibit from the East has been formed; also that of the middle

West. The whole committee will be formed from non-members of the League, and the names submitted to the Commissioners for approval. To form the entire committee so that no travelling expenses shall be connected with this work, will require the co-operation of the Council.

When the competitive designs for government service are chosen, the KERAMIC STUDIO will publish cuts of the original.

On request of any Council member, the Corresponding Secretary of the League will furnish information of measures adopted in Advisory Board meeting of September 15th.

The Corresponding Secretaries of Roll of Clubs will please note the name of the newly enrolled club and change same to read, "Ceramic Club of Washington."

Members taking the League course of study are requested to submit designs made from the subjects for the month, to the President or Vice-President. The best of these will be selected and published monthly in the KERAMIC STUDIO, thus giving members the opportunity to become known to the public at large. We hope also by this means to demonstrate the usefulness of our course of study and the advantages of belonging to the League. It is hoped that there will be a general and cordial response to this invitation.

CLUB

NEWS

The Providence Club will hold its first meeting the latter part of September, at which time the results of the summer work will be shown, the club members having agreed to work upon certain lines during the vacation, giving the opportunity for discussions and criticisms at their reunion. They look forward with eagerness to the winter's work and expect to derive help from the criticisms. This is a small but very active club and was organized by Marie Le Prince two years ago.

The New York Society of Ceramic Arts held its first meeting of the season at the Waldorf-Astoria, September 11th. Plans for the fall exhibition were discussed, also the details of the League exhibition in Paris.

The Detroit Club holds its meetings in the evening, thus saving valuable daylight, and combining with their business meeting a social element which seems to give satisfaction to the members.

The Ceramic Club of Washington held its first meeting September 5th. The meeting was large and enthusiastic, the principal matter of business being the decision to join the National League of Mineral Painters. This club holds two meetings each month, one for business, and the other entirely social. At the business meetings, after the routine of club business, there is a paper read, or a talk, upon some subject relative to ceramic art. The social meetings are planned by a committee of two, who undertake the entertainment of the

evening, by inviting outside artists, or those interested in ceramics, to meet with them. We are informed that this is a most enthusiastic club.

Mrs. G. W. Martin, President of the club at Augusta Maine, reports her club as full of enthusiasm and anxious to improve the character of their work. They hold their first meeting for the year in October.

The Duquesne Club of Pittsburg had their first quarterly meeting of the year in September. Only business meetings are held, and this method is adopted to the general satisfaction of the club. An executive board of six members suffice to answer the call of the President and attend to any matter of business that may come up between the regular meetings.

The Portland China Decorators' Club is already preparing for its annual exhibit which is to occur the second week in December. The club gives a private first view, after which the doors are open to the public. Through Mrs. C. M. Rice, the efficient President for many years, good teachers from Boston and New York are secured to come each year under the auspices of the club for a four or six weeks' course of lessons, thus giving to each member the same advantage. This plan insures the newest and best methods of work coming into the club, with the result that its open days have come to be one of the most interesting events of the season.

IN THE SHOPS

The teapot given in this number is very cheap (Miss Wynne has it marked down to 25 cents), and is a good shape and fairly good china. It will take the heavy tints (dusted on) with an excellent glaze, and, altogether, it will be useful for a sale piece, for exhibition or for a gift.

There are many good shapes in white china, and the fall catalogues are all out now. To those living a distance from the city, it will be an advantage to send to our advertisers for them.

Lustre colors are seen on much of the new china imported. Green and blue seem the most popular colors.

On Fifth Avenue, near Thirtieth, is an interesting shop. The wares being high class Japanese and Chinese, the artists like to go there, not only on account of the interesting objects, but because they are always welcomed by extreme courtesy on the part of the people in charge. It was here that Gibson found an interesting rattan chair, and from his illustrations in *Life* this man has sold thousands of them. In our last number we gave an illustration of the Chinese "Dog Fo," which recalls the porcelain "Dog Fo" in front of this shop. It is three or four feet high and very fierce in appearance, with its great teeth savagely *en evidence*. This triumph of the potter's art is a constant source of amusement to the proprietor, who watches the children climb over it, sometimes stuffing all sorts of things into its fierce mouth. No one passes it without a remark. Even the dogs acknowledge the art, by being immensely afraid of it. During the last election some one hung a card around its neck, "Our Teddy for Governor."

The newer Doulton work seen on vases and punch bowls is all shadowy and vague in effect, with clouded backgrounds. The colors are soft and the flowers are often just a suggestion, there is no violent contrast of colors, but only the most harmonious blending from one tone into another. Bedell has some charming specimens of it, and we wish that every dec-

orator who has an opportunity could go there and study the color scheme. Some of the choicest pieces are really more like a monochrome, the gradations of tone being so slight. This is not realistic painting, but it possesses the highest principles of decorative art, and still it is not conventional. We saw there some of the new Delft, which is a striking departure from the old. It resembles the Rosenberg pottery, is extremely decorative in color and design. There were some very attractive clocks made of it. The Rosenberg pottery seems to be making an impression, for we also notice that a French pottery has taken up that style, and there were tankards (tall vases with spout and handle) four feet high with something of this treatment, although not what we would call artistic.

We are very much interested in the "Lonhuda pottery" from Zanesville, Ohio, which is running very close to the Rookwood; but, after all, it seems only an imitation, and is not so rich in color. There were many charming lamps made of the "Lonhuda" (Princess), with the mountings and bowl in dull brass.

There were some charming bowls in the Nancy glass, with flowers and leaves in colored relief.

IN THE STUDIOS

Mrs. H. P. Calhoun is now in New Brunswick and writes that she has made some fine studies of fruit and flowers for her winter's work. She will open classes in October.

Miss E. E. Page of Boston has removed from No. 2 Park Square, where she had her studio for seven years, to 384a Boylston Street, and will give an October reception.

Miss Fairbanks of Boston, one of the members of the Advisory Board of the League, will attend the all-day session of that body in New York, on September 15th, at the studio of Mrs. Anna B. Leonard.

Mrs. Frazee and also Miss Dibble of Chicago, will hold studio receptions in September.

Miss M. M. Mason has returned to New York and is having her regular classes once more. Miss Mason was fortunate in making excellent sketches from nature this summer.

Mr. Grünnewald, formerly of Grünnewald & Busher, was in the city the first of September, calling at the different studios and meeting his many friends among the decorators. It is to Mr. Grünnewald that the West and South for many years have owed its interest in ceramics. His untiring energy in the annual exhibitions, and his careful and generous advice to all who were having failures in the firing, etc., as well as his good importations, have given the great impetus to china decoration, the results of which we see to-day.

Miss Leta Hörlocker is at home once more and has opened classes at 28 East 23d Street.

Mr. Hasburg of Chicago called upon us and expressed the pleasure that the KERAMIC STUDIO is giving to its subscribers and advertisers. He gave us some suggestions for paste work to be done with a pen, which we will give our readers, after experimenting. (We have our grappling hooks out for all that will aid the work.)

Miss Henrietta Barclay Wright will spend the month of September at her home in Minneapolis. October will find her in Duluth, Minn., and she is planning a trip to the Black Hills for November and December.



DESIGN FOR LEMONADE PITCHER, CHERRIES—HENRIETTA BARCLAY WRIGHT

TREATMENT FOR LEMONADE PITCHER, CHERRIES

Henrietta Barclay Wright

MODEL the cherries with Pompadour and Blood Red, using a touch of Copenhagen for the upper and lighter side. Leave the light on the under right side for reflected light, to be washed over the second time with Yellow Brown. Model leaves with Brown Green and Dark Green, glazing for the second fire with Moss Green J. Paint the stems with Sepia and shade with Dark Brown. The background at the bottom of the pitcher is Green, Brown Green and Dark Green. As you near the cherries, commence working in Blood Red, shade from that into Pompadour, then into Yellow Brown, and finish at top with White Rose. Shade the handle same way. The cherries may be washed with Pompadour Red for the second fire and strengthened again with Blood Red. For the darkest ones add a little Ruby Purple and Black to the Blood Red. Repeat the treatment for the background, blending the colors together each time. The piece should have three fires if a dark rich effect is desired.



CUPIDS IN LACROIX COLORS

FOR flesh painting, the following colors will be necessary:

Deep Red Brown, Silver Yellow, Yellow Brown. Ruby Purple, Deep Blue Green, Ultramarine Blue, Violet of Iron, Brown 4 or 17, Brown 3, Brown 108 and Carmine No. 3. First mix Deep Red Brown and Silver Yellow (Silver Yellow is always the best color to combine with reds) for the general flesh tone. Use the red just a little stronger, because it loses strength in the fire. Make two shadow tones, one warm and the other cold in effect. For the warm tone use Deep Red Brown and Brown No. 3. For the cold tones use a mixture of Ultramarine Blue and Violet of Iron, which must be quite blue in tone. For the general shadow color, which can be used with either the other shadow colors, or single colors, to modify them, use a mixture of Silver Yellow, Ruby Purple and Deep Blue Green. This is a most useful combination either in flesh painting, flowers or drapery. First take the Silver Yellow upon the palette, then put in the Ruby Purple and

enough Deep Blue Green to make a perfect grey. This combination will not lose strength in the fire, and is most useful to have always upon the palette.

After drawing the design carefully upon the china, outline the flesh with the *faintest* possible line of Deep Red Brown (there will be no outline after firing), then wash the general flesh tone on, making it smooth with the stipler. Then wash the shadows in, with the general shadow tone, or shadow color as Prof. Mæne calls it. There should be extra depth of Deep Red Brown on cheeks, lips, elbows and knees. For the first firing, in painting the hair, use a thin wash of silver yellow and shadow color, with the shadows used in masses (Yellow Brown and shadow color). Do not attempt the details of the hair until the second firing. Generally on the forehead and about the nose there is a blue (or cold) shadow, but there can be no set rules, so much depends upon the background or environments. The faces of cupids should be rosy and extremely youthful; so avoid hard lines which would naturally age the features. Preserve all the curves and dimpled roundness of the figure, for therein lies the beauty of cupids. Be careful to keep the drawing correct and do not add to the myriads of distorted, middle-aged cupids that are so frequently seen floating upon impossible clouds or in attitudes that to the human frame would also be a physical impossibility. In the second fire, emphasize the shadows by more minute detail, using the warm or cold tones when it is necessary *over* the shadow color that has been fired once.

In the accompanying study, the drapery is pink, which may be laid in *delicately* with Carmine 3, and shaded in the second fire with Carmine 3 and Ruby Purple, half and half. The leaves are in rather flat and decorative washes of Pale Green, with only enough shading to preserve the character. The butterflies may be varied in color, delicately painted. The flowers are white daisies and, of course, the wheat is yellow, Silver Yellow, shaded with a little Yellow Brown and shadow color.

This treatment is entirely decorative, and not meant for the more difficult miniature treatment, which we do not advise one to attempt without study and preparation.



TREATMENT OF TEA POT DESIGN IN VIOLETS

ON the palette it will be necessary to have the following colors: Deep Violet of Gold, Light Violet of Gold, Deep Blue Green, Mixing Yellow, Deep Blue Brown, Brown Green, Moss Green V, Apple Green, Yellow Brown and Dark Blue. These are the Lacroix colors; by consulting our chart of colors, the corresponding colors of other firms can be used.

Violet of Gold when used by itself is rather too pink for the general tone of violets, so it is better to use a little Deep Blue Green (which is a transparent blue). The darker tones of the blossom may be obtained by using with the Violet a touch of Dark Blue and very little Ruby Purple (German).

For the leaves use Apple Green and Mixing Yellow, shaded with Brown Green, (for the first fire). These leaves are afterwards darkened with Brown Green, a little Moss Green V, and Emerald Stone Green. Use Brown Green and Moss Green V for the stems.

The upper part of the tea pot, the lid, handle and part of the spout, should be in Gold. The lower part in Copenhagen Blue (tint). An outline of Ruby Purple and a little Black will give the violets a conventional character, as there are no shadows given.

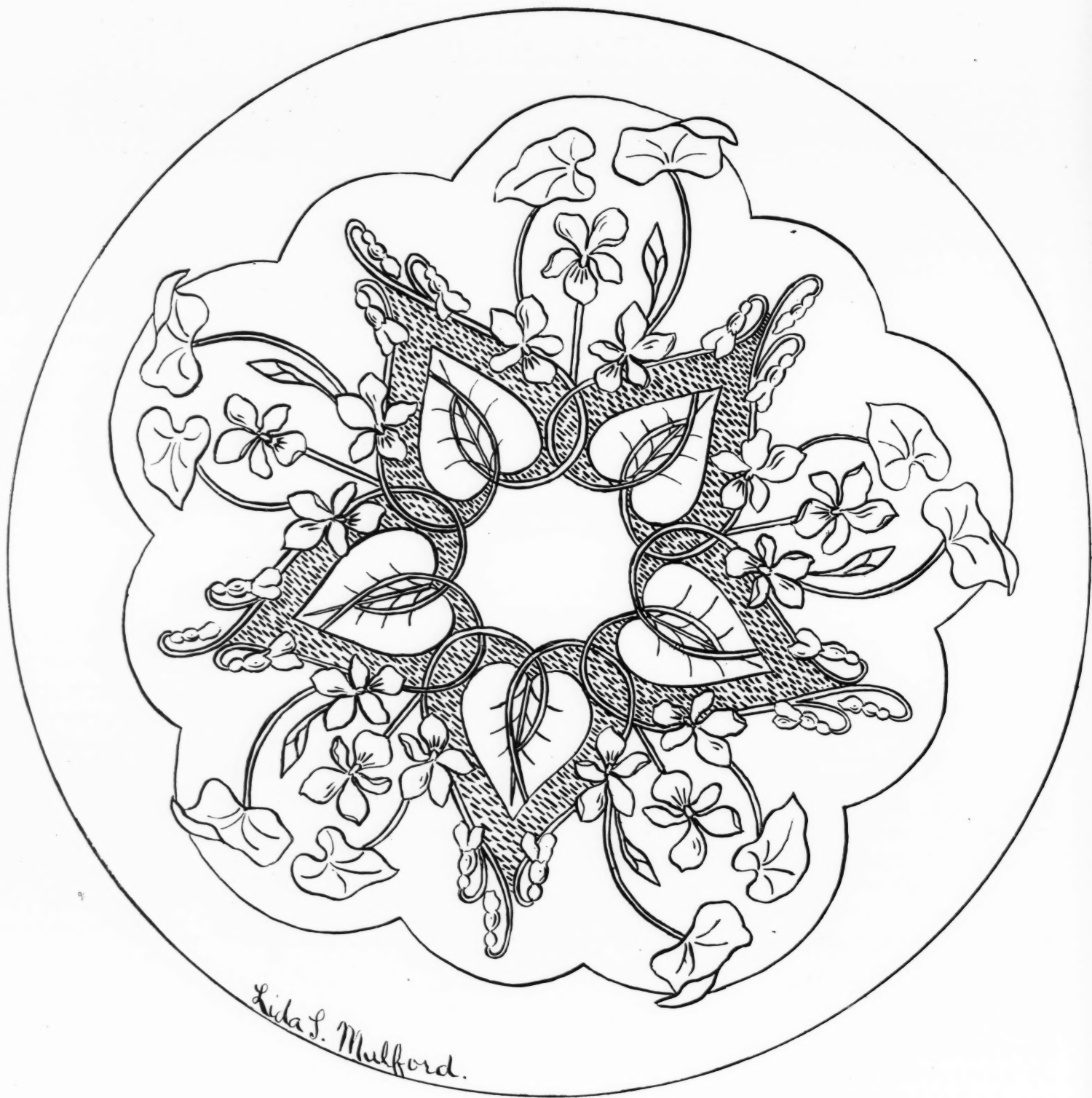


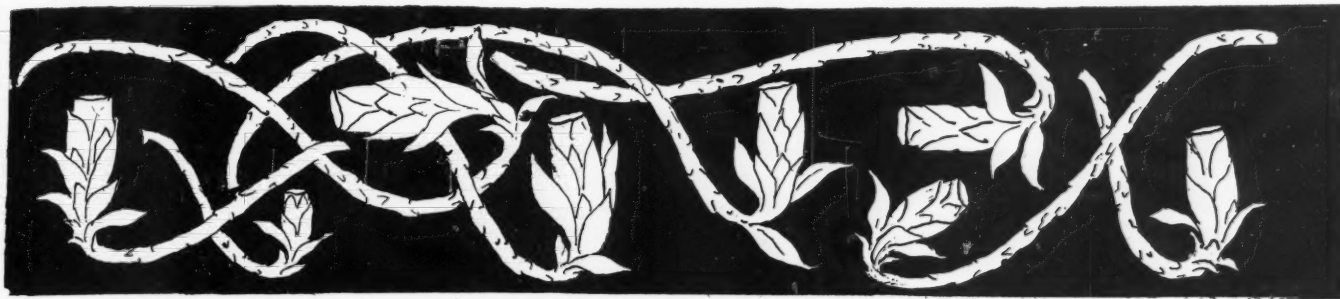
PLATE DESIGN—LIDA S. MULFORD

AFTER drawing the design, the flowers may be washed in with Violet No. 1. The leaves require Moss, Brown and Shading Green.

SECOND FIRING: Shade violets with Violet No. 2. Retouch leaves with colors employed in first firing. For darker shadows use Royal and Brown Greens. Outline entire design

with Ruby Purple and Violet No. 2. The outer portion of plate, and the heart shape, forming background for the leaves, are of Gold.

The plate is improved by shading the background from the outer gold design toward the flowers. For shading use Violet No. 1 and 2.



INDIAN PIPE TREATMENT

THIS design was made from a fungus growth which was found at Larchmont on Long Island Sound. It had sprung up under some dead leaves, and while it is plentiful in that section of the country it is not confined to that location, as we hear of it in other places, but at that time it was new to the writer.

Its graceful curves immediately suggest a design which would be appropriate for a decoration.

The "Indian Pipe" is entirely of white, stem and blossom. There may be found a faint tinge of pink occasionally in the blossom, but the little scales and the bowl have a most decided outline of *very* dark green, almost black. The centre of the blossom is yellow with outline of dark green or brown, which does not show in the design. The design is quite correct as a copy from nature, every curve is exactly as it was found and it is only the arrangement that gives it the conventional character.

A tobacco jar, of a dark brown tint, with this band in gold, holding the white blossoms and stems, which should be outlined in black or dark green, would make a very attractive and unique piece of china, either for a gift or for sale.

Then again the band could be dark Brown, with the Indian pipe modelled in White Enamel or raised Paste. The jar itself being Bronze or an Ivory tint. Any combination of color will be attractive and something different from the ordinary decoration. By all means try to have something different from the ordinary run of work that one sees in every studio. We are giving *suggestions* that if followed will relieve the monotony.

This design is merely for a band of decoration, the rest of the design can be carefully studied and worked out.

If any one can utilize the possibilities of this growth and make other designs, we will be very glad to publish them. It can be used in various ways.



TEA POT DESIGN IN VIOLETS

For Treatment see page 125

AMERICAN WORK IN POTTERY

From the New York Times.



TALKING to the members of the New York Society of Ceramic Arts, Mrs. Horace C. Wait, a clever water-color artist, a member of Sorosis and a woman who has taken much interest in pottery for the last few years, said: "We Americans are snobbish about our purchases. We won't buy things that are American, because they are American, though they may be more meritorious than similar things that come from abroad. I have been interested in old china, and through it I have come to take a great interest in modern work and the people who are doing it. But they will never succeed in America in giving us good pottery, at reasonable prices, until people become interested and buy it. I have had a practical illustration of the snobbery which refuses to buy home products given me by a man who has done some beautiful art work in pottery. He was in France studying when he made his first contributions to America's stores, and everything he sent over sold well. It sold so well that when he came back here to start a pottery he had no idea that he would not be entirely successful. But the moment that his work was done on American soil, although its character was unchanged, he found there was no demand for it. People would not buy it because it was American.

"I find that people do not know anything about what is done in America. I tell a woman who is interested in china of work that is being done within a stone's throw of her own home, but she has never heard of it. I am taking pains now, when I have occasion to send presents abroad, to send as far as possible American work. It is particularly appreciated there, for we are not entirely alone in a liking for work that comes from another country, though in the countries abroad they support their home work.

"Women have had much to do with the production of the good pottery we have in America and they must create the demand which will make its manufacture a possibility. I went into a big department store in New York the other day and asked for American pottery. They showed me a number of things in simple household articles, but when I asked for something in art pottery they acknowledged that they had not a piece in the establishment. That was a representative store. We are getting a deluge of cheap French and German pottery. The Rookwood pottery grew out of woman's art club work in Cincinnati. It is original work and only artists are employed and the results are beautiful. They are now branching out and doing something in imitation of the Royal Copenhagen or Iris ware in soft paste with great success, but they do not believe generally in imitation. It has been the mistake of American potters that they have imitated and not originated. The Rookwood ware pottery is beautiful, and it would be thought that it might compete with anything, but you would find if you should go into a shop where it is sold that they excluded all other American pottery to concentrate their efforts upon the Rookwood. There is a pottery in Zanesville, Ohio, where they are doing work along the lines of the Rookwood and have had excellent success.

"Mrs. Pauline Jacobus of Edgerton, Wis., started a pottery some time in the eighties and brought out some beautiful art ware and some household utensils as pot boilers. She used the Wisconsin cream-colored clay, which produced beautiful tones. She did some beautiful underglaze work. But it

was too much of an art work to be a financial success, and was given up. Now a lawyer has undertaken to continue it, as an artist would, for the beauty of the results, and not as a money-making scheme, and with success. Miss Mears, the clever woman artist, has made some designs for him. They have done some things that might be called terra cotta work, and some beautiful designs in bas relief.

"Volkmar, who started a pottery on Long Island, strives for color and form, but it is difficult for him to make people understand that some decoration is not needed. His work is exhibited as an art work in one of the art stores in New York, where beautiful things in other lines of art are to be found from time to time. The Grueby ware of Boston is beautiful; there are some wonderful greens to be found in it. Then there is an inexpensive ware made in New Milford, Ct., by a man who is trying for good and original effects, and his pottery is sold in one of the New York shops at very reasonable prices.

"In doing work, the best materials should be used, and I would not advise using poor paste for decorating because it is American. The best paste comes from England and good decorative work can not be done with poor paste any more than a good gown can be made from poor silk. I have some English china with a simple border and a monogram in the center that is a continual delight to me, because of the warm ivory tint of the white. It is beautiful. I have some Copeland and Cauldon ware that is so hard that it can not be nicked, though it goes into the oven. But I want people to become interested in the American potteries.

"As for the old blue ware in this country and in England, I have found that there is not much of it here, but that a great deal of it is still in existence in the out-of-the-way places in England, though that has been denied. I have made cycling tours with my husband in both countries, along roads little visited by the tourist. I think everything in New England has been very well bought up. I have a house in Maine, fifteen miles from a railroad station, and I have made tours from there, finding almost nothing. And the people are pitifully poor. I found one old woman with hardly clothes enough to hold together, but an old Colonial mirror that she would not part with. People will keep anything they can see themselves in, and that possibly had some sentiment connected with it. I bought some things that I did not want and for what people thought were fabulous prices, because they needed the money so much. Seeing an old sugar bowl in the window, with broken handles, making it too ugly for the table but good enough for a flowerpot in a window, I would stop to ask if there was any other old china.

"The old blue ware with historic scenes that we have in this country was made in Staffordshire at the beginning of this century, though people always say it is over a hundred years old. Then followed light blues and browns and pinks that were interesting rather than beautiful. Our New England ancestors showed their severe rugged traits of character in their tableware.

"Near Concord, Mass., I found an old Irish farmer who had collected a good deal of china in his barn, but he had no idea of the relative value of things. He had some Killarney plates for which he asked an enormous price, but some beautiful lustre ware that stood beside them I bought for very little. I found a Lafayette platter in one place that I visited, and bought it for two or three dollars, but there were no plates to match it. Those had gone in service to pot roasts.

"There are some perfectly delightful things to be found at

King's Lynn, in England. We found people there who had old curiosity shops and things in which they were so much interested that they did not care to sell. One man went down to Cambridge, but there was no demand for the things he had, he said, for the people did not care for his old blue representing English events, as our people have not cared so much for American scenes."



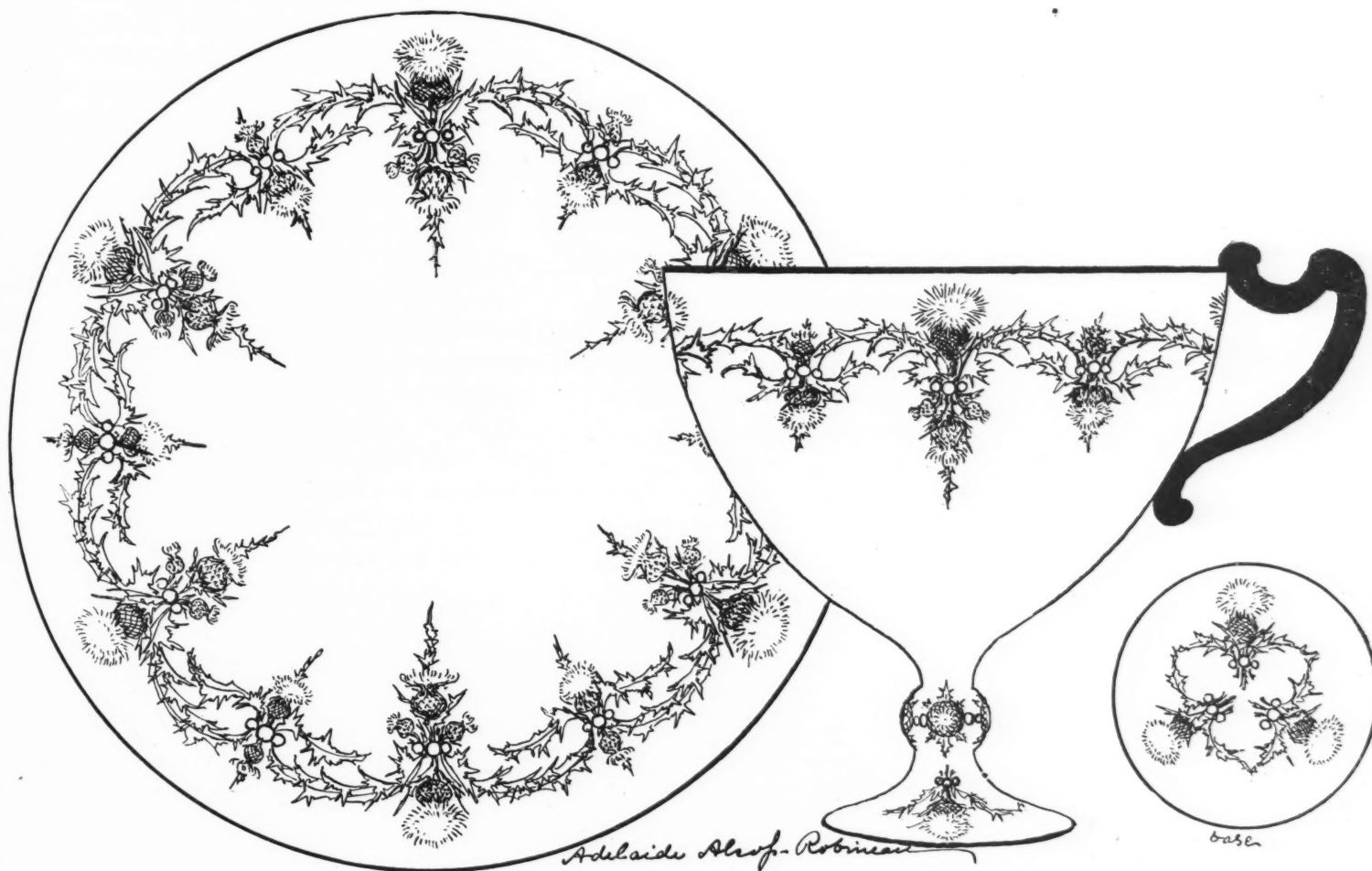
POTTERY IN ROOM DECORATION

A MOST valuable adjunct to the furnishing of any room is what is variously termed a plate rail or moulding rack. It is more generally used in a dining-room to run around and finish the dado line, at the height of the ordinary chair rail; but there is no reason, no breach of the proprieties to furnish any room with such a rack, with a ledge sufficiently wide to rest bric-a-brac upon it. People who collect bric-a-brac want to show it. It is not the gratifying of their pride so much as the gratifying of their pleasure in being able upon all sides and at a glance to see their treasures which they value as a lover of books values the beauty of the bindings. Cabinets are

very good, but there is no cabinet outside of a showcase that gives a full view of its contents to the casual observer. Hallways, libraries, dining-rooms and studies can be improved very materially by a rack wide enough to hold bric-a-brac. We have in mind a hall finished with a deep green dado with an old oak plate rack and bric-a-brac ledge and the side-wall of orange softened at the frieze line by a grey and green pattern. This side-wall of orange made an excellent background for framed etchings and its special value was the setting which it gave to the dark pottery of the Rookwood colors and oxide finishes which rested upon the ledge, going entirely around the room. People who have bric-a-brac, old plates and pottery would recognize in a moment the advantages of this ledge.—*China, Glass and Pottery Review.*



The most brilliant effect in a dinner service is seen in a combination of rich red, gold and enamels. Use best English maroon, but be careful not to use the color gaudily. Just a plain rich band of the maroon, with one-half inch gold band on the edge, which may be ornamented with an oriental design, or something more simple in raised paste and enamels.



THISTLE CUP AND SAUCER

THIS simple little design can be treated in natural colors, mineral or lustres, with touches of white enamel on thistles. Deep Violet of gold makes a good color for the flowers, or Violet in the lustres. The design can be outlined

with good effect if desired. The edge of cup and saucer can either be left white or tinted pearl grey or celadon, or a gold edge could be used. The little jewel effects can be put in white or any desired color.

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

Mrs. W. L. S. writes: "In the article entitled 'Pyrus Japonica Treatment' of the August number, in speaking of the lines of the sketch, it is stated that by changing the direction of the lines slightly, one has all that is necessary for a vase decorated on Japanese lines. Will you kindly explain in your next number, the decoration of a vase on Japanese lines, so that one may get the idea or principle on which the method is based, and oblige a subscriber." We suggested a change in the *direction* of lines to decorate a vase. This would be necessary in order to conform to the design to the *shape* of the vase and to more evenly distribute the spot of color so that the entire decoration would not be on one side. The Japanese are the lovers and the best *interpreters* of nature, but their decorations are most simple. They decorate in flat washes and have no shadows or shadowy blossoms, as is now the prevailing custom among decorators who prefer the *pictorial*. Their backgrounds are *single* colors. To quote Renan in "Artistic Japan": "The formulas laid down by the old masters have been carried on unchanged to modern times, namely, simple designs, simple forms, a studied absence of light and shade, employment of water colors, and lightness of execution." Then again he says: "The Japanese brush has the full strokes and the thin, which have their meaning, and it is often a more manageable instrument than the pencil. Truly it paints without color, it accentuates, it caresses, it bullies, it glides, it runs, it gallops." What is always so remarkable in the Japanese decoration is their wonderful portrayal of nature. For instance, in the *Pyrus Japonica* they would sweep in the stem of blossoms on the vase, giving it a proper balance, making it *decorate*, conforming to all rules, yet never losing the *character* of the *growth* of the plant. They utilize every characteristic of stem, blossom and bud.

L. H.—We conscientiously recommend all the lustres that are advertised, as we have tested them. Write to the dealers for catalogues, or names of their lustre colors. Our articles on lustre will help you.

C.—Buy the platinum in powder form, mix with it a few drops of Dresden thick oil and lavender. It will require an amount of grinding and rubbing. It is a good plan first to put a very thin wash of gold, and after firing, apply the wash of platinum. This will give an extra body.

M. E. L.—It is difficult to state what is the trouble with your enamels without knowing how the work was done or on what china. Enamels come out better on a soft glaze, and possibly the plate on which you copied Mrs. Cherry's design was a very hard glaze. Use about one-eighth flux with your enamel, if you find it chips, and you may have a better result.

Jeannette—We hope before the year is out to publish some cupids and studies for medallion heads in color, but can not say just when.

We would suggest for a handsome dinner service, to have a different design for each course, keeping the center white and the decorations in conventional borders with the monogram or crest on the rim, if desired, and the color scheme the same throughout. For the oyster plates, simple gold decoration is best, as the shape of the dish is not suitable for elaborate designing. For the soup, a gold etched rim with monogram or crest. For fish, a dainty conventionalized sea weed and fish net design in color and flat gold. For

game, a conventional border in gold and bronze medallions, introducing game birds, either naturally or conventionally treated. For salad, a conventionalized design of the dandelion, chicory, lettuce, nasturtium or some flower or leaf used in salads. This could be treated effectively in lustres, with either gold or color outlines. For the main course, a narrow rim of dusted color with a dainty gold design. The coffee cups should match the desert plates. On these you can expend all your best energies, reserving for these your enamel and raised gold work. We would suggest either an Oriental design in enamels and gold or a design in dainty Dresden garlands, combined with enamel jewel effects.

In regard to the advertisements you mention, you will have to communicate with the business manager and he will send you the rates of advertising. Nothing of the kind is allowed on anything but the regular advertising pages.

G. O.—Through the kindness of FAVOR, Ruhl & Co., any yearly subscriber can have a colored chart of La Croix colors on application to this office.

C. A. H.—We have had the experience of color scaling off *only* in dusted backgrounds where the color was put on entirely too thick. We can quote Mrs. Fry, who considers your color was not put on just right—too heavy.

Miss Montfort gives her opinion, saying that if the first fire is too slow and the color is not sufficiently glazed, by retouching and firing the second time it will scale. Perhaps the party selected the better pieces for the art store and kept the poorer ones for her china closet.

It is the editor's opinion that the pinks used were mixed with iron colors (which can be done when color is thin), and that they were used improperly and that the firing was bad. If there is a *perfect* union between color and glaze, it is impossible to have the results you mention.

